2: Barrett E-5 (no date) 1917 NT20 Washo NT20

ent article of apparel was the rabbitskin blanket, which served also as bedding. It was common to both the Great Basin and California areas. The general term for clothing is ï'twa.

Both sexes formerly wore the hair long, and usually unconfined. Both wore buckskin moccasins, the uppers of which were sometimes colored with red mineral paint.

Two mineral paints were employed; a white, called tï'pek, and a red, called sawa'sañ. These were used chiefly for face painting.

Practically all vestiges of these aboriginal customs are now gone, and the Washo are attired in every way as are their white neighbors.

MATERIAL CULTURE.

HOUSES.

The habitations, da'ñal, of the Washo are of two kinds: the permanent winter house of slabs, called ka'lis tañal, literally winter house; and the summer brush shelter. The former is illustrated in plate II,[1] the latter in plate III, fig. 1.[2] The slab house resembles that of the Miwok to the west, and informants maintained that in ancient times it was built in exactly the same manner, being a simple cone. At the present time it is invariably built with an elliptical ground plan about eight by twelve feet in dimensions and with a ridge about four or five feet long. Its height is usually about eight feet. It is made by leaning slabs of cedar and other conifer barks so that they overlap so as to effectually keep out the rain and snow. No center pole or ridge pole is required, the slabs being so placed as to support themselves. In the middle of one side of the house is built a short covered way with an outer door. This vestibule, shown in plate II, fig. 1, in a dilapidated condition, is never more than six feet long and perhaps five feet high. This house differs very materially from the usual Paviotso house of the Pyramid Lake and Walker River regions, which is a hemispherical structure, thatched with tule. A conical house with tule thatch was formerly sometimes built by the Washo.

[1] [see cat. 116, p. 31 -- An.]
[2] [see cat. 116, p. 33 -- An.]

is more than a few miles from running water. The importance of bathing in Washo ritual life made access to water particularly important. Springs were considered choice wintering sites because the water never froze over.

Material Culture

The following outline gives the main items of Washo material production. Almost all of these items have separate terms in the Washo language. Most of the terminology not included may be found in the vocabularies by Merriam (1904 and 1904-1935) and Kroeber (1907). The author's field data are supplemented here primarily by the works of Dangberg (1919) and Stewart (1941).

A. Housing and related items.
1. Winter house of poles, branches, sod, etc. in a conical form (galis dangal. Plate V, A illustrates a galis dangal.
2. Windbreak of branches in a half-dome form (gadu), Plate V, B.
3. Shade of various forms (ta?a).
4. Hunting and fishing blinds (ma?angal).
5. Meat drying scaffold (biali).
6. Bed (tada), seat (itkolanga), and mat (maba) of woven sagebrush bark.
7. Fireplace (diyu itgums¢w¢) and torch (ulu ushi).
8. Log footbridge (mogahat).
9. Log ladder (bakmanga).
10. Fish dam (imbeshuk).

B. Clothing and ornaments.
1. Blankets or robes of whole skins or woven from strips of rabbit skin (dayoliti and umbidu). (Plate IV, C).
2. Deer or antelope skin clothing.
   a. belt (melliu)
   b. breechclout (gumyoyabuwe)
   c. poncho (damu)
   d. skirt (tsilug¢l)
   e. dress (mangumtash)
   f. apron (imboshude)
   g. moccasins (moko)
   h. headband (ih¢pbey¢gul)
3. Leggings (p¢kishu wigas), woman's napkin, and baby diaper of sagebrush bark.
4. Hairnet of fiber cord (megodih¢p).
5. Round snowshoes (shumelli) with wood rim and bark or skin network.
6. Bracelet (m¢liuy¢k), necklace (uml¢suk), and ear pendant of bone, plant, or shell (madap) beads (makau).
7. Hafted and unhafted bone or stone drills.
8. Body paints of red (sawasan), yellow (waltsatsini), and white (dipek) in mineral pigments and charcoal for black (w¢lyauwi).
9. Feathers (tsisuapo), especially of magpie or eagle.
10. Scratching bone for tattoos.

1/1 [see end plate V, following p. 74 — Analyst]

302
[412]
[881]
[765]
[824]

The hair was cut (gumgaowi) with a stone knife (tagil) and washed in plain water. The hair was always cut as the girl's puberty and when in mourning. Facial hair was pulled out with the fingers. A hairbrush (itwega) was made from the stiff dark brown root of the soaproot that was gathered west of the crest of the Sierras. This same brush was used in the seed pounding processes and then called an itgumbeyut.

301
237

Feathers were worn for almost any special occasion, often with a headband (ih¢pbey¢gul). Women wore feathers on the back of their head usually, while men wore them anywhere in the hair or tied on to their elbows or knees. Any large feathers may be worn, but magpie and eagle were favored.

304
301
[756]

The ear lobe was often pierced by men and women with a wooden awl to receive an ear ornament which consisted of a bead or shell pendent on a string or a bone tube. More rarely, the nasal septum would be pierced by men, usually a shaman, to receive a bone pin.

301
[237]

Necklaces (uml¢suk), bracelets (m¢liuy¢k), and other jewelry were made from shell (madap), bone tubes, a red berry (d¢ell¢l¢gi d¢tki), animal claws, seeds, plant stems, rose buds (p¢sum¢li), and cedar knots. Shell beads (makau) or pendants were made from Olivella, Dentalium, Haliotis and local freshwater shellfish.

302
304
[531]
[386]

The Washo used face and body paints as well as tattooing. Boys about nine and girls about fourteen or fifteen were often given decorative tattoos (mishu). The designs were the same for both sexes and consisted mainly of dots, lines, or circles. The pigment was a black soot (ts¢chit) mixed with grease. Roy James reported the use of acorn (malung) juice for tattooing. This was applied to the skin and scratched or pricked in with a sharp plant sticker from the buck brush plant (dau watl dama).

The process of pricking the ts¢chit into the skin was called balnasung. The operation would be repeated each day for two or three days. The tatooed spot would swell up a little, but not be particularly painful. Hank Pete's aunt put the letter "A" on his wrist so he would remember her.

302
[751]
[177]

Face and body paints of red, yellow, black, and white were used by both men and women for social gatherings, a bad dream, in shamanistic practices, or to prevent the skin from darkening during the summer. None was put in the hair. Red was commonly put on women's faces as a rouge, but this may be a rather recent innovation.

302
386
[317]

The red ochre (sawasung) was gathered south of Dayton and south of Markleeville. It was found in a powder form, wetted, rolled into a stick,

and slightly roasted in hot sand. This would form a sort of rouge stick. It was also applied on previously greased skin. 302 386

The yellow (waltsatsini) and black (wčlyauwi) pigments were mixed with fat or grease. Black came from a mineral, powder, or soot. These colors stayed on only a short time, the black an hour or two and the yellow slightly longer.

The white pigment (dipčk) was a chalk mixed with water that would stay about as long as the black. One place this was gathered was in the south central end of Carson Valley. [317]

One design for war was red all over and then 1/2 black and 1/2 white over that. This was thought to make the warrior partially invisible. When the tribe divided for games the west side (tanglelčl tayadi) would paint their faces red, braid their hair, and would not wear a feather. The east side (paolelčl tayadi) used white face paint and wore an eagle feather in their hair. [726] [789] [616] [526]

Houses

Ingalls (1913, 23) wrote "They are more filthy than beasts, and live in habitations which, summer and winter, are nothing more than circular inclosures, about five feet high, without roof, made of artemisia or sage-brush, or branches of cedar thrown around on the circumference of a circle, and which serve only to break the wind. As the temperature in winter must at times be as low as zero, it will be perceived they must suffer considerably. Anything like a covered lodge, or wick-e-up of any sort, to protect them from rain, cold or snow, Captain Simpson did not see among them." 342 [181] [132]

The root for house in Washo is angal. The winter house is galis dangal, the sweat house is tashmangal, and the brush blind and fishing house is ma?angal. The Washo also built a summer or temporary shelter (gadu) and a summer shade (ta?a). [192]

The galis dangal (Plate V,A) literally means "winter house", but it was used the year around or left in the summer and returned to in the winter. If it had been built by a family one winter and the next summer someone of the family died while at Lake Tahoe or elsewhere away from the galis dangal, the family would return sometime that year to the galis dangal to tear it down, leaving everything to rot. A less common alternative was to burn the dwelling. The deceased would be buried wherever he died. The practice was to tear the building down when a member of the family who had lived in it died, even if the death did not occur within the house. In recent years it became the [768] [754] [178]